Handel & Haydn

Artists

Thomas Dunn was born in Aberdeen, South Dakota, and reared in Baltimore, where his virtuosity as a keyboard instrumentalist was demonstrated at an early age.

He was educated at Johns Hopkins University, the Peabody Conservatory of Music, and Harvard. As a Fulbright Scholar at the Royal Conservatory in Amsterdam he became the first American to receive the Netherlands' highest award in music, the ***Diploma in Orchestral Conducting***.

As conductor of the New York Festival Orchestra and Chorus he attracted national recognition and critical acclaim for his originality in program-making, informed musicianship, and high standards of performance. He was appointed Music Director and Conductor of the Handel and Haydn Society in 1967.

A scholar and acknowledged authority on performance practices of the Baroque, he is Editor-in-Chief of E. C. Schirmer Music Company, has held faculty appointments at Swarthmore College, the Peabody Conservatory, and the University of Pennsylvania, among others, and is in demand as a guest lecturer and conductor.

Mr. Dunn has recorded for RCA Victor and Decca.

David Evitts has recorded the role of the Messenger in Stravinsky's ***Oedipus Rex*** under the baton of Leonard Bernstein for Columbia Records. His appearances as soloist include performances with the Boston Symphony Orchestra and the Portland and Newton Symphonies. He records for RCA Victor and Columbia.

Pamela Gore made her debut in Carnegie Hall as soloist with the Oratorio Society of New York. Since then she has appeared with the Cantata Singers, the Harvard-Radcliffe Collegium, the Mozart Club of Winston-Salem, N.C., and with the Boston Symphony, Canton (Ohio) Symphony, and the Cambridge Festival Orchestra.

Diana Hoagland attended the Cleveland Institute of Music on scholarship and received her master's degree in music. She studied voice with George Vassos and Marie Kraft and opera repertoire with Anthony Addison. Private post-graduate study in New York was with Hans Heinz of the Juilliard School. Miss Hoagland made her debut in Carnegie Hall in 1969 singing ***Carmina Burana*** with the American Symphony Orchestra under Leopold Stokowski. Also in 1969 she won the Southeastern semi-finals of the Metropolitan Opera Competition. In 1974 she moved to Boston and has done several premiere concerts for the Fromm Foundation including ***The Same Day Dawns*** by Nicola Lefranu, ***Lily*** by Leon Kirchner, and ***When The Lilac Blooms*** by Sessions.

George Livings has sung tenor roles with a number of opera companies in the nation, including the Metropolitan Opera, the New York City Opera, the Opera Company of Boston, and the National Opera Company. He has appeared with the New York Philharmonic, Rhode Island Symphony, Miami Beach Symphony, and at the Aspen Music Festival and the Newport Music Festival.

Elizabeth Parcells has sung with the Handel and Haydn Society in ***Israel and Egypt***. She is an alumna of the Interlocken Arts Academy and a graduate of the New England Conservatory, having studied voice with Mark Pearson. She is a regular soloist at Boston's Kings Chapel.

One hundred and sixth-first season

Concerts at Symphony Hall

The Choruses and Orchestra of the Society
Thomas Dunn, Conductor

1

December 5 and 7, 1975

HANDEL
MESSIAH (Version of 1754)

Part I / Intermission / Part II / Intermission / Part III
Soloists: Diana Hoagland Elizabeth Parcells Pamela Gore
George Livings David Evitts

2

December 12, 1975

HAYDN
IL RITORNO DI TOBIA (1775)
First performance in New England

Part I / Intermission / Part II
Raffaelle: Diana Hoagland
Sara: Linda Zoghby
Anna: Pamela Gore
Tobias: Jon Humphrey
Tobit: Robert Shiesley

3

February 26, 1976

HAYDN
THE SEVEN LAST WORDS (1785)

Narrator: Hugues Cuenod

HANDEL
THE CORONATION ANTHEMS (1727)

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Text

MESSIAH

Part the First [God's Plan to Redeem Mankind]

Sinfony

[The promise]

Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain:

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

Thus saith the Lord of hosts, Yet once a little while, and I will shake the heavens, and the earth, the sea, and the dry land; And I will shake the nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of Hosts.

But who may abide the day of his coming? and who shall stand when he appeareth? for he is like a refiner's fire.

And he shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, GOD WITH US.

O thou, that tellest good tidings to Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

The people that walked in darkness have seen a great light: and they that dwell in the land of the shadow of death, upon them hath the light shined.

For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace.

Pifa

[The realization]

There were shepherds abiding in the field, keeping watch over their flock by night.

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying,

Glory to God in the highest, and peace on earth, good will toward men.

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: Behold, thy King cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen.

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labor, and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest unto your souls.

His yoke is easy, and his burthen is light.

Part the Second [The Redemption]

[The suffering]

Behold the Lamb of God, that takest away the sin of the world.

He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting.

Surely he hath borne our griefs, and carried our sorrows: he was wounded for our transgressions; he was bruised for our iniquities: the chastisement of our peace was upon him. And with his stripes we are healed. All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on him the iniquity of us all.

All they that see him laugh him to scorn; they shoot out their lips, and shake their heads, saying:

He trusted in God that he would deliver him; let him deliver him, if he delight in him.

Thy rebuke hath broken his heart; he is full of heaviness: he looked for some to have pity on him, but there was no man, neither found he any to comfort him.

Behold, and see if there be any sorrow like unto his sorrow.

He was cut off out of the land of the living: for the transgression of thy people was he stricken.

But thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption.

[His victory]

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts, he is the King of glory.

Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee?

Let all the angels of God worship him.

[The spread of the good news]

Thou art gone up on high, thou hast led captivity captive, and received gifts for men; yea, even for thine enemies, that the Lord God might dwell among them.

The Lord gave the word; great was the company of the preachers.

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things!

Their sound is gone out into all lands, and their words unto the ends of the world.

[Man's defeat in opposing it]

Why do the nations so furiously rage together? and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against his Anointed.

Let us break their bonds asunder, and cast away their yokes from us.

He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel.

Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS.

Part the Third [Thanksgiving for the Defeat of Death]

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet:

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

Then shall be brought to pass the saying that is written, Death is swallowed up in victory.

O death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law.

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

If God be for us, who can be against us? Who shall lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yet, rather, that is risen again, who is at the right hand of God, who makes intercession for us.

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, and glory, and power be unto him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen.

Program Notes

Joseph Dyer

The hospital for unwanted children to which Handel deeded his most famous work was established by a retired sea captain, Thomas Coram, in 1739. In less than a decade larger quarters were necessary and a new hospital was opened in January 1750. King George II contributed a large sum of money for the erection of the chapel and Handel himself donated the organ for it. Handel was appointed one of the "Governors and Guardians" of the Hospital. On May 1, 1750 began the series of annual presentations of ***Messiah*** for the benefit of the Foundling Hospital. R. M. Myers (***Handel's Messiah: A Touchstone of Taste***) calculates that Handel's services brought in nearly seven thousand Pounds for the Hospital's use. The performances of the 1750s established ***Messiah*** as the popular favorite it remains today. To safeguard its value to charity Handel did not publish ***Messiah*** during his lifetime. The first edition dates from 1763.

There has never existed an "authoritative" version of ***Messiah*** in the sense of a detailed, definitive model of the whole and its separate parts which represents the "last word" of the composer. The arias were subject to frequent revision ranging from major alterations to mere changes of key. A certain number of these alterations were occasioned by the varying abilities of his singers: some were excellent artists, others merely tolerable. If necessary, Handel would simplify an aria or assign it to another of his soloists.

Some of the variants are artistic second thoughts and not surprising if we recall that ***Messiah*** was completed in the extraordinarily short space of three weeks. Most of the arias exist in two or three versions: "Thou art gone up on high" and "How beautiful are the feet" were recast five times. In fact, so many are the variants that Handel could have led a different ***Messiah*** each of the thirty-four times it was given in London under his direction. Even the first performance (Dublin, 1742) did not correspond to the autograph manuscript.

In 1894 a set of orchestral, choral, and solo parts for ***Messiah*** was discovered in London's Foundling Hospital. These parts formed a portion of Handel's legacy to the Hospital. In the third codicil of his will (dated August 4, 1757) he gave "a fair [clean and legible] copy of the Score and all Parts of my Oratorio called The Messiah to the Foundling Hospital." After his death his executors had a new score prepared from the composer's conducting score and new parts prepared from orchestral and vocal material which had been in use since at least 1754.

The Foundling Hospital material seems never to have been used for an actual performance; there are many errors in the parts which would not have gone unnoticed in rehearsal. The discovery at the Hospital was important, however, because, with the single exception of ***Esther***, the performance material of no other oratorio of Handel is known to have survived.

The score and parts bequeathed to the Foundling Hospital reflect the oratorio not as an evolving work but at a single moment in its performance history. They do not represent a "definitive" version. It is evident from pencilled indications in Handel's own score and from other sources that as the soloists changed so did the arias. As far as we know, the number and position of the choruses remained fixed. In the ***Textual and Historical Companion*** to his edition of ***Messiah*** Watkins Shaw describes and evaluates the Foundling Hospital material. Besides the score there are twenty-eight separate part-books; only the first solo soprano book is missing but it can easily be reconstructed. The soloists' part books are of special interest since each has the name of a specific singer attached. From the records of the Foundling Hospital we know that the group of singers named on the part-books was assembled for the 1754 performance of ***Messiah***. They never appeared as a group again. The part-books thus establish an authentic version as conducted by Handel in the year 1754; in later years he undoubtedly departed from this scheme in small particulars. Handel used five soloists in 1754: two sopranos, one alto, one tenor and one bass. The soloists were expected to sing along with Handel's small chorus. In the division of the soprano arias among two singers the second soprano received the arias "But who may abide," "Thou art gone up on high" and "If God be for us."

With reference to "But who may abide" there is no evidence that Handel ever gave this particular version (with the ***prestissimo*** "For he is like a refiner's fire") to a bass. The original version of this aria (without the ***prestissimo***) was for bass but Handel seems to have discarded it. The Foundling Hospital score restores the ***Pifa*** to its original brevity (11 measures), without the da capo used even in the first performance. This movement derives its name from the ***piffaro***, a double-reed folk instrument instrument which Handel had heard in Italy. The ***piffaro*** is usually joined by the ***zampogna***, a bagpipe with two chanters. The distinctive sound of this folk ensemble accounts for the drone and parallel thirds, not to mention the Italianate rhythm, of the ***Pifa***. Although the term "Pastoral Symphony" (in the older sense of the term ***sinfonia*** as any short instrumental piece) is appropriate, Handel himself never used it.

In the Foundling Hospital material "He shall feed his flock—Come unto him" must have been in the missing first soprano book and hence not divided in two keys between alto and soprano. Handel seems to have used the duet version in the 1750s and these performances follow his practice in this, not the Foundling Hospital manuscript. The recitative "He was cut off" and the aria "Thou didst not leave his soul in hell" are allotted to the first soprano, the music being identical with that usually sung by the tenor.

The 1754 Foundling Hospital material calls for the first soprano to sing "How beautiful are the feet" in a version dating from 1749 which is somewhat shorter than the one which Handel had originally written in the autograph manuscript. (For the first performance in Dublin, Handel had adapted an anthem setting of the text which he had written for the Chapel Royal.) The candidly operatic "Why do the nations rage?" will be sung in the shortened form of the Foundling Hospital version rather than in the longer first version. Dramatically the shorter version is the more forceful of the two, leading more directly to the ensuing chorus "Let us break their bonds asunder."

Included in the 1894 Foundling Hospital "find" were part-books for oboe and bassoon. Even if they were not found we could have assumed that, according to a common practice of the period, winds would have been used in tutti passages as reinforcement. No wind parts (except trumpet) are called for in the conductor's score but an eighteenth-century copyist would have been expected to extract them. In the case of the present material the copyists were working under the supervision of John Christopher Smith, Handel's close associate, who directed the Foundling Hospital performance of 1759 a few weeks after the composer's death.

Generally the oboes play in unison with the chorus sopranos; they are not used in the solos. The bassoons double the bass, being silent only when the solo voice sings. They are employed, however, in the accompanied recitative "For behold, darkness shall cover the earth." As for the proportion of winds and strings: at the last performance Handel conducted at the Hospital he had 4 oboes and 4 bassoons with 12 violins, 3 violas, 3 cellos, and 2 basses—a quite heavy bass and a reedy sound in the tutti passages. There were about two dozen singers including the soloists.

The record books of the Foundling Hospital also contain evidence of Handel's continued reliance on the indications carefully marked in his conducting score assigning some passages to a small group of instrumentalists ("senza ripieno"): 4 of the 12 violins were paid a higher fee for doing this extra duty as soloists.

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